

## SUMMARY

### doctoral dissertation

The author of the dissertation: **mgr Piotr Bułka**

The subject of the dissertation: **"The importance of the Stella Adler method in the process of creating the role of Guy/Hutch in the play "Rosemary", dir. Wojciech Faruga realized at the Stanisław Wyspiański Silesian Theatre in Katowice"**

Dissertation supervisor: **dr hab. Przemysław Kania**

The subject of my doctoral dissertation is the analysis of *Stella Adler's Method* and implementing its components into the process of creating the character. I develop the subject on the basis of the role of Guy/Hutch in the production "Rosemary", directed by Wojciech Faruga, realized at the Silesian Theater in Katowice. An important point of the dissertation is to present the influence of the *Stanislavski System* on the formation of *method acting*, which was the major foundation for the method of an American actress and educator, Stella Adler. Fascinated by her method, I have made an attempt to implement its components into the creative process of working on the role in the play "Rosemary". This doctoral thesis is devoted to an important stage in my acting career, which was cooperation with Wojciech Faruga at the Silesian Theater in Katowice.

The aim of it is to introduce the genesis of *Stella Adler's Method* and to present its influence on the character creation process. The key elements that I used while building Guy/Hutch characters were: imagination, action, given circumstances and an in-depth analysis of the script.

This dissertation consists of five main chapters, divided into smaller sections.

In the first part, I present the basic issues and problems covered in the dissertation and the goal of it. In the next one, I present the assumptions of the *Stanislavski System*.

I carry out a thorough analysis in terms of its influence on the development of *method acting*.

I present the profile of Richard Boleslavsky, the *System* teacher in the United States.

I present the *American Laboratory Theater* in New York - the first acting studio in the USA which has been using the methods of Konstanty Stanislavski in the process of educating actors.

The next stage of the dissertation is to present the *Group Theater* art collective as a creative center that was established by Harold Clurman, Lee Strasberg and Cheryl Crawford.

One of the members of the *Group Theater* was Stella Adler. Her conflict with Lee Strasberg, concerning the reading and understanding of the *Stanislavski System*, is another subsection, leading to the description of the method as a new trend in acting education. In the next part I deal with the description of the work which is the play „Rosemary“. I present the process of creation the character, dividing it into three sections. They include the following phases: analytical rehearsals, where the main emphasis is on the interpretation of characters and determining their relations with others; secondly, situational rehearsals, which focused on implementation of pre-established assumptions into action and finally the phase of character development through action, based upon conclusions resulting from the entire process. In the last part of the dissertation, I quote interview with the director Wojciech Faruga.

Stella Adler believed that reformulating methods to maximize assumptions was the most important in the actor's development process. She was convinced that every artist should follow his own path to achieve the assumed effects. She decided independently to analyze and modernize the *Stanislavski System*. In my work I have made an attempt to apply the assumptions of her method in order to develop and define my own system of creating characters. I consider this to be the most important component of my dissertation.

The presentation of the genesis of the *Stella Adler Method* and its influence on me as an actor in the creative process, have enabled me to develop the subject and define the conclusions of my doctoral dissertation.